

SONGS OF SCOTLAND.

Annie Laurie,	2½	Lightly may the boat row, (Duet)	2½
Auld Lang Syne,	2½	Logan Braes,	2½
Auld Robin Gray,	2½	Maid of Llangollen,	1½
Bloom is on the Rye,	3	Mary in Heaven,	2½
Bonnie banks o' Clyde,	2½	Mary of Argyle,	2½
Bonnie Bessie Gray,	2½	My bonnie, blithesome Mary,	2½
Come gang awa' wi me,	2½	My heart's in the Highlands,	3
Comin thro' the Rye,	2½	My Lowland Bride,	2½
Draw the Sword, Scotland,	2½	My last Song's for Thee, lassie,	2½
Down the Burn, Davy, love,	2½	Nid, nid, noddin', (Glee)	5
Faintly flow, thou falling River,	2½	Oh in the Stilly Night,	2½
Farewell to the land, etc.,	1½	Oh, I should like to Marry,	1½
Flower of Ellerslie,	2½	Oh, whistle and I'll come,	1½
Hey the Bonnie Wildwood,	3	Poor Bessie, or the Parting,	2½
I canna loe him less,	3½	Queen Mary's Escape,	1½
I canna bid him gang, Mither,	3½	Queen of my Soul,	2½
I hae nobody now,	2½	Red, Red Rose,	1½
I'm o'er young to Marry,	2½	Rose of Allandale,	2½
Ingleside,	1½	Rowan Tree,	2½
Jessie of Glengyle,	3½	Spring time o' Year,	2½
Jock of Hazeldeen,	1½	Tartar Drum,	1½
John Anderson, my Joe,	2½	Within a mile of Edinburg,	2½
Laddie, oh leave me,	2½	We'll go to Sea no more,	2½

CINCINNATI:

PUBLISHED BY W. C. PETERS & SONS, 76 WEST 4TH ST.

Entered according to Act of Congress, in 1859, by W. C. PETERS & SONS, in the Clerk's Office of the S. District Court of Ohio.

THE BLOOM IS ON THE EYE

the favorite

BALLAD

By
Mr. Maeder.

Arranged & partly composed

BY

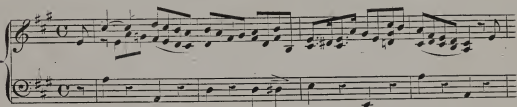
JAMES C. MAEDER.

Published by W. C. PETERS, Baltimore.

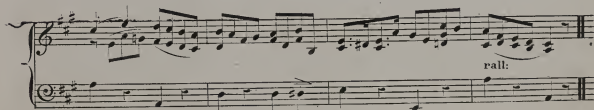
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PETERS & WEBSTER Louisville KY FIRTH, HALL & POND New York.

Andante.



rall:



Entered according to act of Congress in the year 1834 by Kretschmar & Nimms at the clerks office in the Eastern district of Penna

My pret - ty Jane my pretty Jane, — Ah ne-ver, never look so

The first system of the musical score. The vocal line is in G major (one sharp) and 2/4 time. The lyrics are "My pret - ty Jane my pretty Jane, — Ah ne-ver, never look so". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

shy, — But meet me, meet me in the e-ven-ing, While the

The second system of the musical score. The vocal line continues with the lyrics "shy, — But meet me, meet me in the e-ven-ing, While the". The piano accompaniment continues with similar harmonic support.

bloom is on the rye. — The spring is wain-ing

The third system of the musical score. The vocal line continues with the lyrics "bloom is on the rye. — The spring is wain-ing". The piano accompaniment continues with similar harmonic support.

fast, my Love, The Corn is in the ear, — The

The fourth system of the musical score. The vocal line concludes with the lyrics "fast, my Love, The Corn is in the ear, — The". The piano accompaniment concludes with similar harmonic support.

summer nights are coming, Love, The moon shines bright and

clear. - - Then pretty Jane, my dear - est Jane, Ah

rallentando. *espressivo.*
ne - ver look so shy, - - But meet me, meet me in the

ad lib: *cadenza. ad lib:*
e - ven - ing, While the bloom is on - - - - the rye!

rall:
The Bloom is on the rye.

2d Verse.

But name the day the wedding day, — — — And I will buy the

ring, — — The Lads and Maids in fa-vours gay, And

Village bells, the Village bells shall ring. — The spring is wain-ing

fast, my Love, The Corn is in the Ear, — — The

summer nights are coming, Love, The moon shines bright and

clear. Then pretty Jane, my dear — est Jane, Ah

rallentando. *espressivo.*
ne ver look so shy, — — But meet me, meet me in the

ad lib.
e ven ing, While the bloom is on — — — — the rye! *cad: ad lib:*

rall.

PETERS' ECLECTIC PIANO SCHOOL.

WITH AN APPENDIX OF TWENTY-FOUR ADDITIONAL PAGES, PRICE \$2.50

TESTIMONIALS.

MISSA. W. C. PETERS & SONS:—

Gentlemen: After having spent a few months in the South, for the purpose of regaining my somewhat failing health, I have returned to old Meville again, and where, I have, since a few years, pitched my tent, and where, during that time, I have made the most successful attempts of cultivating musical taste and talent.

After these preliminary remarks, I think it, however, my duty to mention that this gratifying success could, with all my energy and perseverance, have been only partly, or perhaps not at all, accomplished, had I not, in the very beginning of my pioneer's work, followed my own judgment in selecting a suitable guide for my pupils; and my choice was "PETERS' ECLECTIC."

I am not accustomed to flatter, and, since we are entire strangers to each other, it can not possibly enter your head that I attempt it in this case; therefore, I would only give you my opinion and decision on the subject as a teacher.

I would not say that your instruction book is a work not admitting any improvements, or complete to make a scholar, by perusing the pages, but I say, that, with my knowledge, there is no instruction book published this side of the Atlantic which comes nearer to a normal guide for beginners than the "ECLECTIC."

Hunt's editions, complete and abridged, are getting, it strikes me, somewhat dry, uninteresting, and short of the wants of the modern times; also Bertini's elaborate work, which is certainly deprived of all that which make music an amusement as well as an accomplishment, and the best work we have—I mean Mr. Richardson's of Berlin—appears to me not at all adapted for beginners. Excuse my, perhaps, too severe criticism on this point; but, since I have my own choice, I beg you to send me, by returning mail, a half dozen of your latest edition, and oblige yours,

Respectfully, PHIL. THOMP. J. JENK.
Meville, Pa., April 27, 1858.

PETERS' ECLECTIC PIANO INSTRUCTOR; or, The Eclectic Pianoforte School.—The enviable reputation already attained by the above work, would render it unnecessary to make any extended remark upon its 20th edition. Among the immense number of rudimentary musical works now in the market, this one has enjoyed a very conspicuous degree of public favor, and a fortunate decision has been already passed upon it. There are other excellent works of the same character offered, and many of them possess great merit; yet the demand for every thing of the kind is so great and so constantly increasing, that the present work finds not only room, but through its intrinsic value, marked distinction. It has been so arranged as to lead the pupil on by regular gradations from the simplest elements of harmony to the most elevated mysteries of pianoforte music. Every step is well explained and carefully adapted to the further progress of the learner.

The exercises and illustrative pieces, culled with care from the most universally acknowledged masters, are the best, perhaps, in selection and arrangement that we have seen, and it is with no slight degree of pleasure that in this work, destined to such immense popularity, we find artistic routine and cant completely laid aside, and the divine science of music, which dignifies such pure benefits and enjoyable learning as, in these modern days, reduced, as every thing else touching the instruction of the people should be, to the plain, yet beautiful rules of common sense.

The "School," by selecting from many, avoids the mannerism of any one composer or set of composers, and adopts the following rules for the formation of a thorough musical expert: First, the ability of the pupil to analyze a composition before performing it, by pointing out to the teacher the key, the mode and the number

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2. The excellent method of arrangement by which the different precepts and their accompanying practical examples are brought together, either on the same page or at the same opening of the book.
3. The introduction of explanatory marginal notes (after the style of Bertini), which have immediate practical reference to the musical text, almost in the same line.
4. The absence of any thing common-place among the familiar melodies.

5. The lucid and copious articles on the *appoggiatura*, *acciaccatura*, *trill*, *trill* and other musical ornaments.
6. The judicious selection, from the highest, modern authorities, of the most necessary and least tiresome exercises on scale and chords for the development of strength in the fingers and the acquirement of general facility in execution.

7. An important presiding intention throughout the work to furnish information upon topics generally neglected in other instruction-books; among which may be instanced—the explanation of the metronomic mark for the absolute duration of notes—the distinction between the melodic and harmonic forms of the minor scale—and the Appendix, containing the Elements of Thorough Bass or Harmonic Combination, a knowledge of which will materially assist the pupil in analyzing music and playing at sight.

Having had some experience (in my Elements of Guitar Playing) of the difficulty of getting up an instruction book, I can understand the gratification you must feel in knowing that the result of your labor has been thoroughly analyzed, and at the same time, highly appreciated by so many competent members of the musical profession. I remain, respectfully yours,

JAMES BALLARD, *Professor of Music.*
337 Fourth Avenue, New York, Dec. 15, 1857.

MISSA. W. C. PETERS & SONS:—

Gentlemen: I have examined "PETERS' ECLECTIC PIANOforte INSTRUCTOR," and find it, in every respect, adapted to the wants of pupils on the Pianoforte. It will be a useful addition to the facilities afforded for gaining a knowledge of this instrument.

Respectfully yours, J. A. FOWLER,
Cherry Valley Female Academy, N. Y., Jan. 21, 1858.

MISSA. W. C. PETERS & SONS:—

Gentlemen: I have examined your new "Pianoforte INSTRUCTOR," and, as far as my testimony will go, I shall decide entirely in its favor. It is just such a book as I have long been searching for; please accept my most hearty thanks for supplying the profession with such a jewel for Pianoforte instruction.

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Yours truly, MRS. A. J. HOLBROOK.
New York, Feb. 3, 1853.

MISSA. W. C. PETERS & SONS:—

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Respectfully yours, J. J. JENK,
New York, Jan. 15, 1858. *Teacher of Music.*

MISSA. W. C. PETERS & SONS:—

Gentlemen: I have hitherto withheld my opinion of your "ECLECTIC PIANOforte SCHOOL," not desiring to recommend a work so different in its arrangement to those previously in use, until I had fairly tested its merits. I have now no hesitation in saying, it is decidedly the best work of the kind published in the United States.

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Maryville, Ky., August 30, 1853.

MISSA. W. C. PETERS & SONS:—

Gentlemen: Having used "PETERS' ECLECTIC PIANOforte INSTRUCTOR," in my classes ever since the first edition was issued, and having from time to time compared it carefully with similar works published for the use of pupils, I am happy in being able conscientiously to say that I have found the Eclectic to be exactly the book wanted for the use of schools and classes in the South and West.

The most useful and necessary exercises are blended together in the most pleasant and pleasing manner, so that the pupil is taken gradually and almost imperceptibly through the difficulties of the instrument, and the various modes of fingering the most intricate passages. The examples and studies are exactly the thing required to exemplify the rules laid down, and I do not hesitate to say, that the pupil who will carefully study the "ECLECTIC PIANO INSTRUCTOR," will acquire a greater amount of practical musical knowledge than can be obtained from any other source.

Please send me 12 copies of the latest edition, as it is my desire to use your "ECLECTIC PIANOforte SCHOOL" in preference to any other.

Yours etc., P. C. MATYK,
Cincinnati, Sept. 4, 1858. *Teacher of Music.*